

# The Lost of Silence

The silence accompanied people over the centuries. No engine noise, never music amplifiers, no construction noise and no trace of irritating overflowing media confronted the ears of the people of earlier eras. At least in everyday life. In the cities, it was then louder than in the countryside. Carriages that rolled over cobblestones, craftsman on streets, crowds and market women on large squares. These were usually the commonly used sound level, which it was delivered. Really loud it was on special occasions: at war with cannon thunder, explosions and cavalry – attacks, with revolutions in the cities, in fires and natural disasters. More on extraordinary occasions penetrated the noise to the people. Most unintentionally. And its effects are more fatal.

Musical performances were then closed for many. It depended very much on where you lived. In the city it was effortless to attend events. They were not always available to everyone. Military music was heard more often. At parades and marches of the City Guard and the regiments. Who would afford, went to the opera. Concert halls, there were in the country and was attended by an audience rather musically trained. Dance events, village festivals and park concerts experienced the most plain and simple inhabitants. In the churches could be heard oratorios and major organ works. If you lived in the province, it was already difficult to enjoy good music. Distance trips were for accepted. In the other case, the abundant widespread house music remained, while striving not professional demands, but the interest and love for music promoted immensely. But no matter where something rang out, all in all, the production and recording music throughout a fleeting appearance. That remained was the memory of performances and concerts, the faded sometime. The only way to reproduce at that time was the piano, on which one could re-

enact what is heard again. Inside was the original idea of □ the piano scores. All this should suddenly change from the year.

1877 All of a sudden, out of the blue, there was the prospect of preserving sounds and to spread widely. None other than Thomas Edison (yes, the man with the bulb), those inventor from USA, who has never been to school, presented its newest creation to the public. The »Edison Phonograph«, a device with a rotating wax – roll and a stylus. From the bell was in fact able to hear voices and music. Almost spooky must have seemed the first hearers those sounds. Despite the sometimes poor sound quality it was no less than a milestone in the history of music. Not long did it take until this significant invention was replaced in Germany by the record.

As the phonograph works and how to record it, was described impressively in the Museum Bad Munder. Oliver Bargmann, one of the few specialists in the field in Germany, resulted in a 50 minute presentation by the historical background of these early tone. He had once asked a permanent exhibition at the Museum available Its rich equipment. The audience followed his comments very interesting. And also for me, even as »old hand«, there were plenty of new information on the subject.

My humble task was record a sound with an original phonograph at the end of the presentation. I used a Cornet a Pistons in American design. This was the end of the 19th century as a solo instrument extremely popular. A large number of works (theme with variations) was composed for it. Even very early original recordings of old were played on the Cornet. I took a piece out of mothballs: Konzertpolka »decoys«. Longer than 2:15 it was not allowed to take, since the playing time of the roller is limited. So I had to jump relatively quickly to the trailer on a show of hands. It was deeply impressive to me as a musician, with which simple means then sound canned prepared and am grateful for this rare opportunity to be involved here.